

FEBRUARY 1979

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1978 OPINION POLL
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CONCERTS

AUSTIN

2-6-Steve Forbert/Armadillo
2-8-Jules and the Polar Bears/Armadillo
2-9-Boston/Sammy Hagar/Superdrum
2-10-Legs Diamond/Riot/Armadillo
2-16-Peter Tosh/Opry House
2-18-Brass Construction/Municipal Aud.
2-18-Budgie/Opry House
2-20-Marshall Tucker Band/Firefall/Municipal Aud.



2-23&24-Elvis Costello/Carl Perkins/Opry House
2-25-Rush/Municipal Aud.
2-27-Jimmy Buffett/Superdrum
3-1-Doug Kershaw/Armadillo
3-9-Taj Mahal/Armadillo
3-14-Judas Priest/Opry House
3-24-UFO/Opry House
3-28-Papa John Creetch

DALLAS

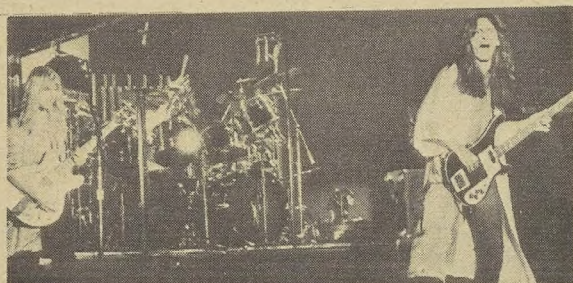
2-15-Peter Tosh/Palladium
2-18-Legs Diamond/Palladium
2-26-Willie Nelson/Palladium
3-10-Taj Mahal/John Lee Hooker/Pallad.

HOUSTON

2-11-Al Jarreau/Houston Music Hall
2-14-Santana/Coliseum
3-9-Lawrence Welk/Summit

SAN ANTONIO

2-9-Legs Diamond/Riot/Texas Music Theater
2-10-Al Jarreau/Laurie
2-11-Steve Martin/Steve Goodman/Arena
2-16-Jose Feliciano/Turtle Creek



3-3-Rush/Arena
2-7-Alvin Crow/Plush Horse
2-28-Alvin Crow/Plush Horse

SEGUIN

2-17-Riot/Eric Johnson/Guadalupe City Coliseum

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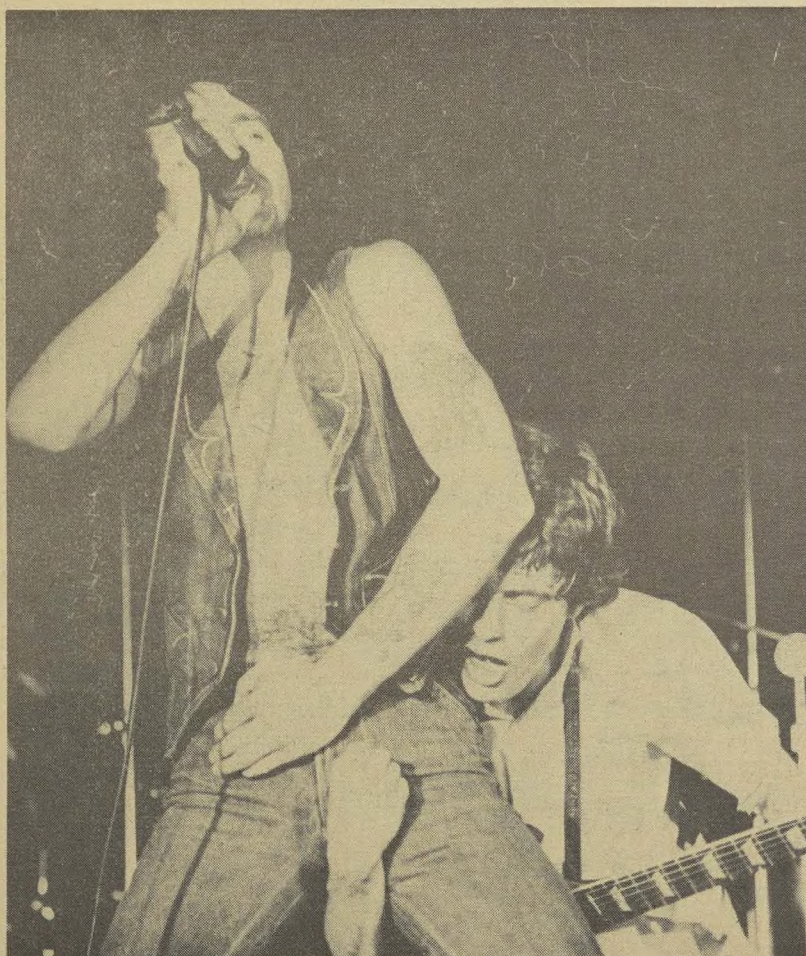
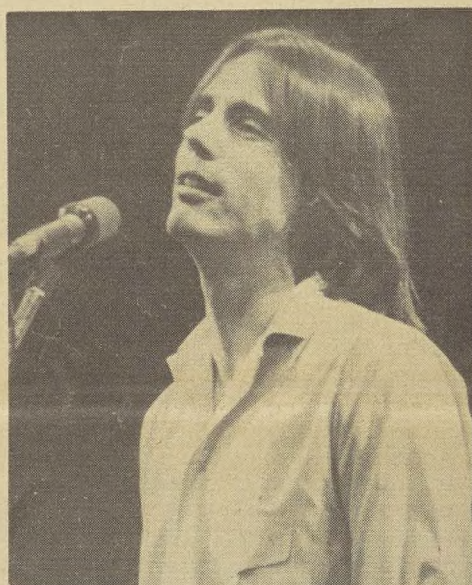
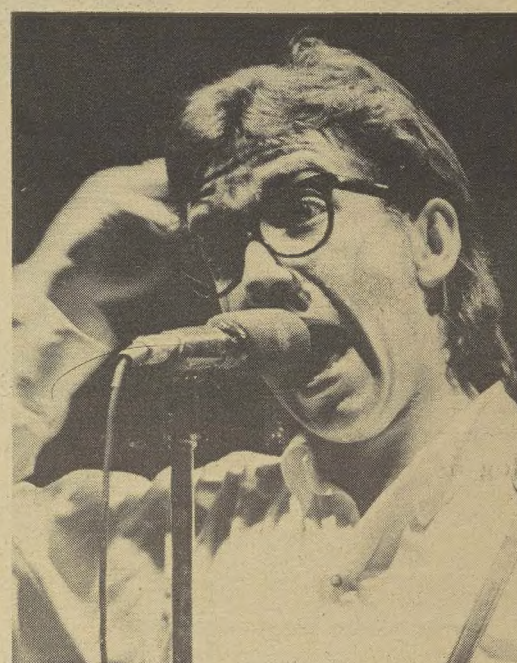
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ROCK 'N' ROLL

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IN CONCERT

photo by Robbin Cresswell

Flashback '78



Some of the best shots from some of the best concerts of 1978: From left to right is A. the late Sid Vicious of the SEX PISTOLS, B. Bruce Springsteen, C. Elvis Costello, D. Patti Smith, E. Jackson Browne, F. Ted Nugent, G. AC/DC, H. Steven Tyler of AEROSMITH.

VAN HALEN: A Way of Life

By Brent Stone

photo by Robbin Cresswell

RNR—Can you recall the circumstances that brought the members of Van Halen together?

ROTH—We were cranking up around the Southern California area, playin' the backyard parties, doing the dog as far as the bars once we were old enough and we started to put on our own shows at the same time, like once a month.

We were always workin'. Our shows were drawing more and more people all the time. We would go out three or four weeks before each show and put out posters and flyers. After about two years of hackin' away at that, we were drawing 3000 people to our own shows. We figured we would do it that way instead of bringing out the demos.

Basically, we had ourselves. We figured we were good enough or we weren't. Eventually we were discovered. The president of Warner Brothers and our producer, Ted Templeman came down and saw us play. They came backstage and signed us.

RNR—When a band becomes successful, does the band have an obligation to its audience to grind out the familiar material or to explore new paths within an audience's allowance?

ROTH—I don't have an obligation to anyone. I got into rock-n-roll so I wouldn't feel guilty.

The real rock-n-roll as far as Van Halen is concerned is more than just music. Van Halen is a lifestyle. Van Halen is an attitude: definitely an attitude. It's a way of dealing with things, things that go wrong as well as the things that go right. It's a positive energy that comes out in the music.

RNR—Do you think then, that you have acquired a sense of freedom through Van Halen?

ROTH—I've always had a sense of freedom, but if I hadn't found Van Halen, I don't think I would have made it through life. That's the rock-n-roll spirit. A lot of people make the mistake of trying to please somebody else with their music. Some people can do that.



Van Halen rockin' the S.A. Arena November 24.

Usually when you do that, you don't believe in what you're producing musically. Sure you can pay the rent, but that intangible vibe that makes it music will not be there. You can't measure it on a graph and say, "that's not emotional enough." But with Van Halen, it's there. Whether I'm flat or drunk, whether I'm right on key and musically perfect, that vibe is there on hundred and ten percent.

RNR—So you can say you're disappointed but never discouraged.

ROTH—(Laughs) I get disappointed when I don't get what I want. But I'm never discouraged. The politics of despair are for the birds and my parents.

RNR—What do you're parents think about Van Halen?

ROTH—My parents told me I needed something to fall back on. (Grins mischievously then laughs) I dropped my pants and showed them what I had to fall back on.

I knew if I were to make it in rock-n-roll, I had to give it everything.

RNR—Did you consider exceptional musicianship a prerequisite?

ROTH—You don't need exceptional musicianship, that's totally unnecessary. You must have something musically to offer. But exceptional musicianship to me, means technique.

RNR—Personality?

ROTH—You need to offer something musically to the people. But you don't have to be an exceptional musician to do that. You can't tell me the Rolling

Stones are exceptional musicians.

RNR—But they have charisma.

ROTH—...they have songs, they have charisma. Some of the greatest live bands are sloppy as hell, that is if you want to take it apart and say, "How good are these musicians?" But

the belief in yourself a quality of confidence will come through. You will feel confident when somebody says, "Hey, that stinks." And you can say, "For me man, it does not."

RNR—Is that what essentially motivates you, your confidence?

ROTH—No, not really. The thing that motivates me is to get up before an audience and make them go "oohhh, ahhh." (Laughs)

RNR—Do many people fall prey to your advances?

ROTH—You don't have to be a rock fan to enjoy Van Halen. There is much more to the band than "rock music." In fact, we don't even call it "Hard Rock," we call it "Big Rock." That's something different. The "Big Rock" songs are short. I was brought up on television— I think in terms of one minute spots, two minute spots, 15 second spots, commercial...it's over.

RNR—Is that why you are so susceptible to dialogue onstage?

ROTH—We're revolting against taking ourselves so seriously, being artists with an "e" at the end.

RNR—What's wrong with that?

ROTH—There's nothing wrong with that, but we're revolting against it anyway.

RNR—Are you an artist then?

ROTH—We're not artists. I look at myself in the mirror and say, "Dave, are you really a poet?" and I answer, "No."

I listen to my record and say, "Dave, are you really a virtuoso vocalist?" and I answer "No." Then I look in the mirror again and say "I feel great, but there are better looking people." And then I come out saying, "Shit, I'm just a normal Joe." (Laughs)

Art is more calculated than what I do. My method is more stream-of-thought. I write my lyrics while watching television.

RNR—Has anyone ever criticized your efforts?

ROTH—Sure. I just tell them, "Hey, I know you get a bad impression of us and I really want you to do me a favor, spread it around." (Laughs)

I mean, what am I going to do, get another line on my forehead every-time someone says, "Oh, you're not Beethoven." ■

they are great. Why? I don't know why. But I'll pay \$7.50 to see them everytime.

RNR—But don't you think a musician needs charisma?

ROTH—You need something. To make it these days, you have got to knock people off their feet. And the way to do that is through one of two ways: either through personality or spectacle. It's been that way ever since the beginning of entertainment. When Van Halen comes onstage, you're not looking at my laser-beam, you're looking at my person.

RNR—It seems as though you are gymnastically inclined.

ROTH—I am. I was into gymnastics before my long hair and craziness developed into my personality.

I used to be a very physical person, a very sensual person in that I like to get out and do something. I like to get out and move. I do the same thing in the car when a good song pops across the radio that I do onstage.

RNR—Does your ego free you of inhibitions?

ROTH—When you say "ego," I think of the cat who thinks he's really cool. You don't need that, but you do need to believe in yourself. You have to rightiously enjoy what you're doing.

RNR—Isn't that one facet of the ego?

ROTH—It is a facet of the ego, but I don't think it is the facet people think of when they hear the word "ego". From

1978 Opinion Poll Results

Your Story

San Antonio, being a hard rock capitol, has a different viewpoint from the rest of the country as to what is or isn't 1978's best group, album, performer, etc. As has been relected in other music pulication opinion polls the likes of Ted Nugent, Judas Priest, Hear and Cheap Trick et al were all but missing from most of them. However, they ranked high in our first annual readers' poll. So here are the results.

BEST NEW ARTIST OR GROUP

- 1) Van Halen-by a large margin.
- 2) Toto
- 3) Cars

BEST MALE ARTIST

- 1) Ted Nugent-not many were brave enough to vote differently.
- 2) Bruce Springsteen
- 3) Bob Seger

BEST FEMALE ARTIST

- 1) Linda Ronstadt-no surprise.
- 2) Ann & Nancy Wilson (Heart)
- 3) Patti Smith-why wren't there more of you at her S.A. concert?

BEST GROUP

- 1) Boston-no comment
- 2) Cheap Trick
- 3) Judas Priest

BEST ALBUM

- 1) "Don't Look Back"-Boston
- 2) "Obsession"-UFO
- 3) "Easter"-Patti Smith Group

BEST SONGWRITER(S)

- 1) Tom Scholz (Boston)
- 2) Bruce Springsteen
- 3) Elvis Costello

BEST SINGLE RECORD

- 1) "Double Vision"-Foreigner
- 2) "Miss You"-Rolling Stones
- 3) "Hold The Line"-Toto

BEST CONCERT

- 1) Springsteen-hands down.
- 2) Truimph/Godz
- 3) Bob Seger/Toby Beau

DISAPPOINTMENT ALBUM

- 1) Kiss solos-no contest
- 2) Rush- "Hemispheres"

- 3) Elvis Costello-"This Year's Model"-really!?!?

DISAPPOINTMENT CONCERT

- 1) Black Sabbath-many didn't see it and still agreed.
- 2) Bob Dylan
- 3) Sammy Hagar

Our Story

Now it's time to compare your opinions with the staff of IT'S ONLY ROCK 'N' ROLL.

RON YOUNG/Editor & Publisher

The Cars-NEW Artist
Springsteen-Best Male
Patti Smith-Best Female
Dave Edmunds & Rockpile-Best Group
Elvis Costello-"This Year's Model"-Best LP
Springsteen-Best songwriter
Van Morrison-"Wavelegnth"-Best single
Springsteen/Costello,Lowe, Mink de Ville-Best Concerts
The Who-"Who Are You"-Disappointment LP
Ray Charles-Disappointment concert

ROBBIN CRESSWELL/Associate Editor & Chief Photographer
Costello-New Artist
Steve Martin-Best Male
Patti Smith-Best Female
Sex Pistols-Best Group
Nick Lowe-"Pure Pop For Now People"-Best LP
Patti Smith -"Because The Night"-Best single
Jagger/Richards-Best songwriters
Springsteen/Patti Smith Group-Best Concert
Eric Clapton-"Slow Hand"/"Backless"-Disappointment LPs.
Black Sabbath-Disappointment concert

JIM E. BEAL JR./Local Scene Editor
Flying Lizards-New Artist
Marshall Chapman-Best Female
Costello-Best Male
Devo-Best Group
Devo-"Are We Not Men?-Best LP
Flying Lizards-"Summertime Blues"-Best single
Ray Wiley Hubbard/Jackson Browne-Best Songwriters
Kinks/Costello-Best Concert
Talking Heads-Disappointment Concert

continued on pg. 11

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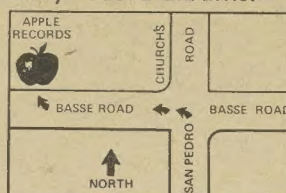
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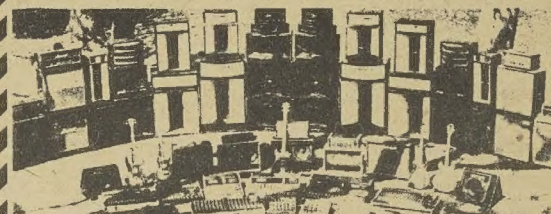
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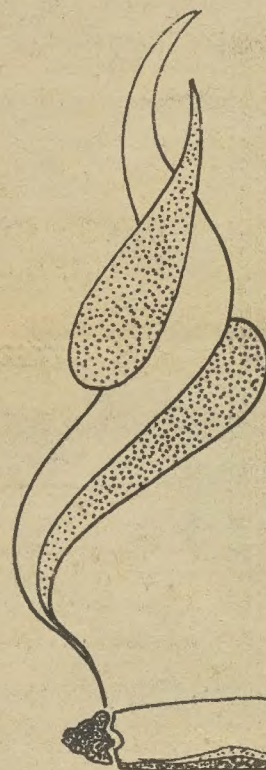
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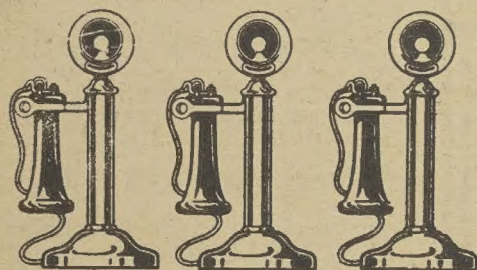
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TRIUMPH: Texas Shakers

By David Arthur

San Antonio is Canada's biggest export market for heavy metal. Both Rush and Moxxy broke big here before anywhere else in the States. Now the spotlight is on Triumph.

Within the past two years, Triumph has earned a reputation as one of the most powerful new rock bands in Canada. Their spectacular stage show has made them headliners not only throughout Canada but in several U.S. cities as well. Over twenty thousand copies of their Canadian albums have been imported into America as a result of their growing popularity here.

Now, RCA Records has signed the high energy rock trio worldwide (except Canada) and has combined the best of their first two Canadian LPs onto one album, *ROCK & ROLL MACHINE*. Because their performances are too intense for them to be an opening act for most groups, Triumph was booked as headliners, (second time as headliners in Texas on their first, full scale U.S. tour in the Autumn of 1978. They're definitely a band on their way to the top.

Triumph is a threesome of very talented, highly motivated musicians--lead guitarist and vocalist Rik Emmett, drummer and vocalist Gil Moore and bassist/keyboard player Mike Levine. Rik and Gil write all of the group's original material and Mike produced their first two albums. All were born in Toronto, where Triumph is based.

In the fall of 1975, Mike and Gil, both well-respected musicians on the Canadian rock scene, first got together to jam. From these sessions grew their common dream of forming a three-piece, high energy hard rock band. Their search for the right guitarist led them to Rik, a young virtuoso with a considerable reputation within music circles. After one session together, Rik, Mike and Gil knew that the special chemistry was there and Triumph was born.

Rik Emmett, 24 years old, has been playing guitar for ten years. He spent the greater part of his youth studying classical and jazz guitar. Rik

earned the nickname "Rock-it" among Toronto musicians because of his guitar speed and dexterity. His favorite guitarist range from Charlie Christian and Julian Bream to Jimi Hendrix and Steve Howe.

Mike Levine, age 26, spent several years in New York producing records and a brief stint in England before returning to Toronto. He's been playing bass for ten years and his influences



TRIUMPH'S *ROCK & ROLL MACHINE* consists of members; Gil Moore (left), Rik Emmett (middle) and Mike Levine (right).

include Richard Davis, Sly Stone and Phil Spector.

Gil Moore, 25 years old, describes himself as "a frustrated golf pro who used to be a lady wrestler." His passion for '56 T-Birds earned him the nickname "Bird." He enjoys writing songs and fooling around with audio equipment. Sam and Dave, Buddy Rich and Little Richard are among his influences.

On December 9, Triumph appeared in San Antonio in concert with The Godz. Earlier that day I called down to the El Tropicano and secured an interview with Mike Levine, Triumph's bass and keyboard man.

RNR—First of all, when was Triumph formed?

LEVINE—Triumph was formed in the fall of '75.

RNR—How popular are you in Canada?

LEVINE—Both of our albums have gone platinum there and the last time we played Toronto we played to 25,000. So you could say we're fairly big up there. Toronto is our hometown but that is indicative of our popularity in Canada.

RNR—How long have you been on tour?

LEVINE—About 5 weeks now. We have one more show after tonight then we go home to rest over Christmas.

RNR—Any plans to tour Europe, etc.?

LEVINE—After we finish work on the new album we will probably tour Japan and England. The new album is called *JUST A GAME* and it should be out in March. The concept of the album is one I'm very pleased with. The album opens and the inside is a game. The whole idea is to poke fun at the recording industry. Parker Bros. is interested in buying the rights to the

So the kids do know about us. *RNR*—Has RCA been giving you a lot of promotion?

LEVINE—Not here but in most other places, yes. We wanted to release both albums but we ended up having to do the compilation. The reason that San Antonio isn't getting promoted as much is that so many of our imports are sold here. The problem with the compilation is that we couldn't include some songs that we wanted to, like "The City" and "Little Texas Shaker". If we had included "The City" we wouldn't have been able to put "The Blinding Light Show" on.

RNR—Do you see Triumph as a live band or a studio band?

LEVINE—Both. Triumph comes off well in a studio but I think we are also a good band live. That's an advantage.

RNR—Do you plan out your albums in advance?

LEVINE—We have no preconceived ideas, really. We just write songs that we feel fit Triumph. Sometimes you'll write a song and it won't be on an album for one reason or another.

RNR—Do you have any problems translating what's done in the studio into a live show?

LEVINE—It depends on the material. "The City" was done in concert but it did not come off well so we dropped it. The new album is going to be very hard to do live.

RNR—What kind of music do you like?

LEVINE—Any kind as long as it's well crafted.

RNR—When do you think you might visit San Antonio again?

LEVINE—Sometime next summer. We'll be on tour for the new album then and we are working on some new special effects for the show. ■

Local Riff

Heyoka, San Antonio's foremost rock band is having some rough times lately. Their lead guitarist Dennis Bonnet is leaving to go solo.

Manager Bill Angelini looks at the situation as a positive one. Angelini said, "Bonnet's loss is an unfortunate one but we're adding a keyboards player to give new dimensions and direction. Heyoka is also getting hot in Austin lately. And fans can look for an album very soon."

THE WHO

Are You

By J Lofberg



To those who say we can't go on like nobody died, we say we shouldn't go on like everybody died!

The death of Keith Moon is a tragic shock. Regardless its cause, it has caused the gravest concern among the millions of WHO-fans, namely our fear for the life of the group itself. When a part is taken, does not the whole suffer a similar fate? Speaking for many of us, I say (and pray), NO!

THE WHO are the most singular of bands: Their longevity alone assures them of unique status; their music ensures their claim to musical worth. When others cooed and oozed, THE WHO growled; while others treaded acidic waters, the band swam with epic grace. As fads ebbed, the group remained unimpeachable, resolute in their dedication to the music we needed. No other band can sustain such a claim.

Mickey's monkeys come off as laughably con-men, unhappy hookers turning tricks with utter contempt for their johns' like the prostitutes of the analogy, the Stones bristle with sheer

disdain for everything--amplified nihilists. The Sex Pistols? Pistols loaded with blanks, the sound and fury signifying "Nothing-as-lifestyle." Kiss? Kiss off. Elton John? Who better to talk about disposable culture than Elton joke? Aerosmith, Nugent, the Eagles? Be serious.

Only the Kinks merit close attention and even they ultimately fail. They are the faceless stage on which Ray Davies, the Noel Coward of Rock, minces his meaty chunk-chuns of Anglophilia. Davies and the Kinks are at once synonymous and mutually exclusive. The group pales behind the brilliantine image of that most dedicated follower after his own fashion, Mr. Raymond Douglas Davies; the band has the same lack of identity as does the Wings crew, as did the Creedence Clearwater Revival spear-carriers.

Only THE WHO are left. Keith is gone, dam the Fates! But the band remains the only troupe that still accepts its responsibility to its audience's needs, is not merely content to profitably pander to its wants and manipulated

desires. They speak for us, and through their lead, we know our parts.

Moon's absence forces us to learn new parts. With or without Moonie, THE WHO still mean the most. To reason that THE WHO are the best is a breeze; QED (especially when speaking to partisans--we already know it). Will it change? Of course the form will; a man of Keith's stature and nature is, by definition of his style ("eccentricity"?), totally without double or equal. But the content of THE WHO's message will not change. If we can give up on the dream simply because one of its objects is no longer in the picture, then possibly the dream was fraudulent, or, more probably the dreamer was possessed of incomplete vision' i.e., it just might not be their fault.

If we cave in to such a setback, we haven't learned much from THE WHO. We are still one, each of us. Let's see action...let's see who cares! Nobody said it was going to be easy. THE 'OO's fight-filled career ought to be

man? Did Keith stay in the idly mellow halls of El Lay? Thank heavens, NO! to the above. So why do we even consider signing off?

Four volatile Mods give of themselves to form a unit. They weather outrageous storms of temper, endure long years of road-wearying doubt, suffer painful trials before deafdumbandblind mobs of chemical elves---and the death of a brother. Did they say, "Oh wull, Oi guess tha's it, myte," and toddle off to nurse their egos? Hell, no! If any of us opt out, we say more about our own conditional loyalty than we do about our love.

Keith Moon was untimely ripped from us--at a time when all signs were good, all thumbs were up. The new album, the films, his work at THE WHO's recently acquired Shepperton Film Studios, his engagement and return to England--everything looked great! It is the greatest pity that he, who most loved the good times, will not be able to enjoy the harvest. But we will. We should, if only to honor him. Let us be less



The WHO's last album cover says it all.

proof a-plenty o' tha'. Did any of THE WHO pack it in? Did Roger puffily snort. "Sod you, Pete!" and storm back to the sheet metalworks (or on to jail)? Did Pete tire of Keith's hijinx and hand him his pay packet? Did John retire to his own dark corner, to live the life of a nouveau riche Shepherds Bush-

American and more human about death. Mourning is honorable, but is hardly a lifestyle worthy of WHO-fans' memories of Moonie. It is for the living to carry on. Sorry to correct, Pete, but the song is NOT over. ■



DAVID'S DUSTY DISCS

How to Become A Record Collector - If You Must

By David Frost

Ron Young, who runs this magazine, recently asked me for some advice about getting started in record collecting. Just what I need. Another record collector in San Antonio. 1978 was a manic year, my job is under attack, I owe the bank a fortune on my house and car, it's 28 degrees outside, the Municipal Auditorium burned down last and now, on top of all that, there's gonna be more competition in the record collecting department. That is really inconsiderate. He doesn't pay me a cent for these superb columns I write every month and now he wants to horn in on my hobby. What nerve!

All right, I'll do it. I really don't mind. It's a free country and Ron's a nice guy. Record collecting is like that -- if a guy is your friend, competition is fine and you more-or-less wish each other good luck. Sometimes you even go off together in search of goodies. (As to the collectors who aren't your friends, that's a different story. You firmly believe that they don't deserve to find anything good on record-hunting trips. You have fiendish dreams in which unworthy collectors die an excruciatingly-slow death as box after box of Barry Manilow albums fall on their heads. Ron, are you certain that you want to get into this?)

Ron assures me that he indeed does want some advice and that you the reader may be interested as well, so here goes. Once

you decide what kind of music to collect -- Elvis, punk, blues, heavy metal, etc -- it's a question of where to find it and what to pay for it. The basic sources are record stores, record distributors, juke box operators, radio stations, flea markets, garage sales, junk shops and other collectors and/or dealers. Honest, that's all there is to it, but you must realise that other collectors are doing the same thing and that they have a head start on you. Ten, even five, years ago pickings were fairly good. These days, it's rough, so be patient and be thorough. I've been after one guy here in town for more than two years and he

always says that he's not ready to sell yet. Lord knows when, if ever he will. While you probably won't be the first collector to hit a given source, rare is the place that's been picked to-tally clean. I went to the Melody Shop in Robstown three different times and always found a few good 78s. (Forget it; Mr. Forsman wholesaled his remaining stock to Leon Egelson last year.) Another time, in a junk store, I found several records tucked away inside a stove. You never know. And flea markets, junk stores, etc, are always getting new stock. You can visit a Goodwill store for weeks and come up totally dry, but one day when you go in purely out of habit you'll find something worthwhile.

Now, what to pay for the records you find? As little as possible, of course, but some records literally aren't worth a dime and so you should buy only those records that fit into your collection or might be good for trade or resale. As long as you're not buying from rare record dealers or other collectors you'll seldom pay more than the original retail price of the LP or single anyway, so you can't get yourself in too much trouble.

But you can get confused as hell. There are tons of records out there. Hundreds of thousands. In each case, you buy a record (or pass it up) based on your answer to

several questions which you quickly ask yourself: (1) do I want this record? (2) what are my chances of finding another copy, in equal or better condition, somewhere else? and (3) what would a rare record dealer charge me for a copy? When you can't answer any or all of these questions, it comes down to whether you want to take a chance at this record at this price. (That can be fun; some of the best and worst records I own were purchased purely on intuition and semi-intelligent guesses.)

The more information you have, the better off you are. Learn from other collectors -- most of us are reasonable people. As in most aspects of life, it's useful to have a teacher or mentor. Obtain as many collectable record sales and auction lists as you can, and study the asking prices (or minimum bid requirements). A good source of such lists are the pages of GOLDMINE (P.O. Box 61, Fraser, Michigan, 48026) or BOMP MAGAZINE (P.O. Box 7112, Burbank, California, 91510). Send a \$1 for a sample issue and then get on as many auction/sale mailing list as you desire. (Remember, tho, that you'll be dropped from mailing lists eventually if you don't bid or buy once in awhile)

Record "price guides" can be helpful to a point; none, however, are com-

Continued on pg. 11

BONGS?

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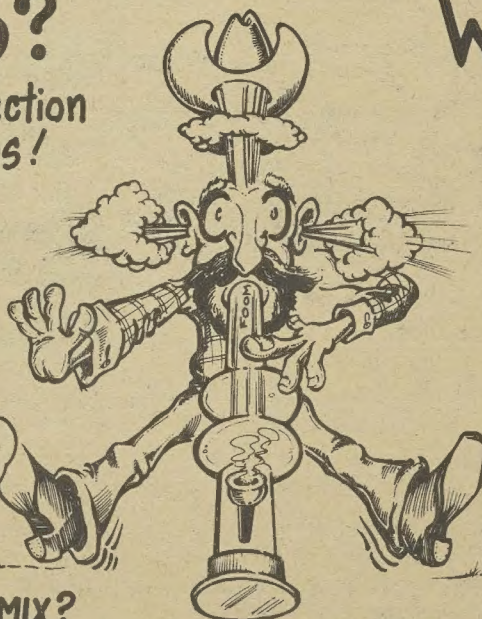


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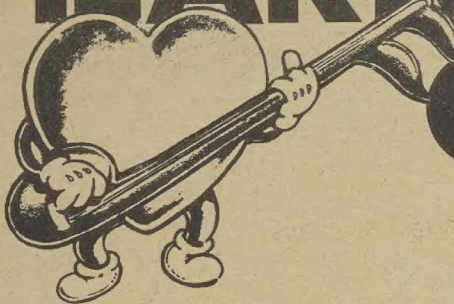


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HEART OF THE CITY



By Jim Beal Jr.

EDITOR'S NOTE: Beal saw his first rock and roll concert at Municipal Auditorium. He paid \$1.00 to see and hear Paul Revere and the Raiders, Gary Lewis and the Playboys, the Viceroyes and the entire "Where The Action Is" show. He tends to get maudlin.

Another Municipal Auditorium story? Of course. Surely you didn't think we'd deviate from the norm and ignore the fire of the century.

Rock and Roll and the Municipal Auditorium are seriously interconnected. Auditorium and audience have witnessed everybody from Elvis Presley to Ted Nugent and quite a bit in between.

Eighth graders and octogenarians alike have their Municipal Auditorium musical memories.

Okay, it's gone (at least for quite awhile). What effect will the loss of a medium sized (6,000 seat) hall have on the local Rock and Roll scene?

Stone City Attractions' spokesman Greg Wilson provides expert commentary.

"The loss of the auditorium, emotions aside, is a major setback. San Antonio will miss more concerts. Big acts, Super Shows, only come in now and then. These kinds of acts can fill the Arena which seats 16,000 people.

"San Antonio needs a 6,000 seat hall. One thing we were able to do with the auditorium and KMAC/KISS radio is break new groups. Now it's going to be much harder to build up and break groups here."

What immediate effect did the fire have on S.A.?

"Tentative dates we had on hold at the Arena are being eaten up by definite dates from the Auditorium. For instance, we had Yes scheduled for the Arena, but got bumped for a high school graduation. The Yes show will be moving to Austin," Wilson said.

What about shows at

other halls around town?

"We're looking at Randy's and Laurie Auditorium (3,000 seats) is pretty open. We can do some shows there depending on how the fans act. Things like fireworks are out. (NOTE: Wilson stressed audience behavior as the determining factor

photo by Robbin Cresswell



Municipal Auditorium gutted by blaze-it had soul.

in use of Trinity U's Laurie Auditorium. Please take note.)

"We're looking at the Texas and Majestic Theaters and the Theatre for the Performing Arts. However, the city is leery about shows in the Theatre for the Performing Arts for the same reason the Laurie people are.

"We've had some problems filling Randy's for reasons we can't figure out. The Sex Pistols were sold out because of hype and notoriety, but Patti Smith, Pat Travers, the Ramones only drew between 800 and 900 people. But, we're looking at all kinds of facilities."

Will the loss of the Auditorium cause lasting damage to the concert scene here?

"If we get a new facility we'll bounce right back. People from all over the country are calling to give their sympathy. This town is known all over the world as THE rock and roll hot spot, so groups and promoters are anxious

to do shows here."

And now for the emotions. Even though Stone City operates in 22 cities, San Antonio remains the companies headquarters.

"We'll do everything we can to make it happen here because San Antonio is our hometown and we love it," Wilson signed off.

The fire effected fans perhaps more than anyone or thing and each fan has a reaction.

"A lot of good memories went up in smoke."

"The Convention Center Arena is okay for big groups with big sound systems, but smaller groups are going to get lost."

"Spurs get priority at the Arena."

"The sound is poor in the Arena. It wasn't great before they raised the roof, but now it's terrible."

1978 Opinion Poll

Continued from pg. 6

BRENT STONE/Contributing Editor
Van Halen-New Artist
Valerie Carter-Best Female
Mylon LeFevre-Best Male
Rolling Stones-Best Group
Larry Coryell-European Impressions-Best LP
Rolling Stones-"Miss You" Best Single
Jagger/Richards-Best song-writers
Nazareth/Mahogany Rush-Best Concert

DAVID'S DUSTY DISCS

Continued from pg. 10

prehensive. (See last month's issue Vol. I Issue VIII for more details.) Also keep in mind that the rare record market is still quite fluid, that tastes and prices can change quickly and that some events are beyond your control. Today, you may have one of three know copies of "MY Baby Can't Cook but You Oughta See Her Pea Soup" by the Superegos on the Primal Scream label; tomorrow, 1700 copies may be found in a warehouse in North Dakota.

A record is "rare" when demand is well in excess of supply, whatever the reason. Making such determinations, over and over again, is what makes record collecting fun. Having the information, experience, knowledge and good judgment to make such determinations "successfully" (e. g., buying Little Richard on RCA and leaving Little Richard on Specialty) is what makes collecting profitable -- personally and financially. In any event, enjoy yourself. Even if you don't find many rarities, you'll still have a lot of good music to listen to and share with your friends. That, ultimately, is what record collecting is all about. ■

IT'S ONLY ROCK'n'ROLL is starting a record collecting department for people interested in auctions/and trading records and tapes. For info write us at P.O. Box 5629, San Antonio, Texas, 78201.

VINYL HABITS

By Ron Young



THE BLUES BROTHERS/BRIEFCASE FULL OF
BLUES/ATLANTIC- If someone didn't get you
this LP as a Christmas gift then you're
probably on your way to the record store to
exchange whatever they got you (pick
one: A-Streisand's GREATEST HITS VOL.
TWO; B-soundtrack to "Around The World"
In Eighty Days; C-a Barry Manilow picture
disc) for De Blooze Bruddhs. You've
laughed at 'em as Danny Akyroyd and John
Belushi on "Saturday Night Live" but
take these boys seriously now because
they're dangerous and mean business.. Late
50s and early '60s R&B is being raised
from the grave. It's delivered by a
powerhouse band fronted by Belushi's
earnest singing and punctuated by Aky-
royd's heartfelt but only adequate
harp playing. It always seems to take
white boys to bring the 'BLACK man's
music to a large audience. The kind of
blues and soul that (Reverend) Al Green
hasn't done since the BELLE LP. The kind
James Brown last did in "Ski Party".
The kind Philly artists do assbackwards
and pass off as soul. The kind I thought
you couldn't get no mo.**

NERVEBREAKERS/WILD CHILD RECORDS-
The Nervebreakers are a No Wave band from Dallas who have produced an EP of some worth and if they play their cards right they may get to do an LP. Strong guitarwork throughout with the best three cuts being the Jam-like "Politics", "My Life Is Ruined" which expresses Ramonesish sentiments but with more musical finesse and the B sides' "My Girlfriend Is A Rock". Those interested should write Wild Child Records, P.O. Box 401671, Garland, Texas. 75040.**



RAMONES/ROAD TO RUIN/SIRE-Altho there's not as much humor as ROCKET TO RUSSIA, this is easily their most accessible LP and one of the years best. They do a fine cover of The Searchers' "Needles and Pins" and "I Wanted Everything", "I Wanna Be Sedated" speak as eloquently as only the Ramones can about "youth problems". The ballad "Questioningly" adds still another dimension to this generation's Who.**

FAIRPORT CONVENTION/FAIRPORT CHRONICLES/AM- Sandy Denny died this past year after a fall and the rock world is so much the less for that. This album presents Sandy and the rest of Fairport Convention in that crucial period from their founding in 1967 through many personnel changes and closes off in 1972. Contained on the album are 20 gems from 8 albums featuring an incredible number of musicians.

Fairport Convention, like the later Steeleye Span, was noted for their working of traditional English ballads. It was through one of these, the story of "Tam Lin", that I became acquainted with the group.

On the four sides the selections are varied, trying to give a complete picture of the group. There are the traditional ballads, some tunes by Dylan, and old Buddy Holly, a Dion, and many original tunes from Sandy Denny and Richard Thompson. Beatty such as you've never heard.**Scott A. Cupp

CAPTAIN BEEFHEART/SHINY BEAST (BAT CHAIN PULLER)/WARNERS—His first album in four years sounds like he's returned to his golden weird sound before he went commercial. It's the blues torn apart and put back together again in misjoined sections. Ya' can't dance to most of it but, once in awhile it's great. *Mark Oswald

MYLON LE FEVRE/LOVE RUSTLER/WARNERS-Mylon LeFevre's first solo effort, WEAK AT THE KNEES, was a hodgepodge of styles-affluent in sorts but his second effort, LOVE RUSTLER, defines him well as a guitarist attempting to find an identifiable and respectable niche. LOVE RUSTLER in its most random moments, conveys confidence through consistency. The aura of confidence (which for some artists is an intangible but necessary element) is best exemplified in LeFevre's soaring guitar solos (i.e. "Another Slant" in which he tightens up the clichéd notion of the extended solo for an effect which, at times, is simply moving. LOVE RUSTLER though rough and somewhat fatigued, is listenable. LeFevre wanders from one extreme of tastefulness to one of self-encroachment-if, in this case one allows for extremes. The trespass is not a serious matter-merely self-parody. However, when considering the first initial impact of LOVE RUSTLER and the exceptional ability of LeFevre as a guitarist, the intrusion is easily overlooked.

**Brent Stone



ROBERT JOHNSON/CLOSE PERSONAL FRIEND/
INFINITY-Infinity's first release is by a wimpy looking John Dever double decked out in a baggy Zoot suit aiming true much like E. Costello's first LP cover. But looks are deceiving again cause the kid's great! What an axe he grinds. His roots are rockabilly and R&B and he writes clever tight, fast pop rockers like "Leslie" with its borrowed Ventures melody line, the wonderfully invigorating "Wreck My Mind" and the one slow tune "Guide My Energy" which could easily have been an outtake from the **LAYLA** LP. Get this guitar-playing fool on the radio-NOW!!*

CARL PERKINS /OL' BLUE SUEDE'S BACK/
JET-Some collectors will undoubtedly comment on this new LP not being as good as Perkins' originals but so what. One of the living forefathers of rock'n' roll proves he's still alive and well. From Bill Haley's "Rock Around The Clock" through other classics by Gene Vincent, Fats Domino, Chuck Berry and Jerry Lee Lewis as well as others and including his own "Blue Suede Shoes" Perkins picks gitar amazingly and sings like 1955 was only yesterday.**

GRATEFUL DEAD/SHAKEDOWN/ARISTA-
This new disc shouldn't disappoint fans, but me I've known Garcia and Co. have been a non-progressive band for years. This has a coupla tunes worth a listen like "Fire On The Mountain" and "I Need A Miracle" but I'd rather hear The Clash.**



AEROSMITH/LIVE BOOTLEG/COLUMBIA
I guess you had to be there. I
wasn't. Gimme back my copy of GET
YOUR WINGS.**Bruce Smith

THE GREG KIHN BAND/NEXT OF KIHN/BER-SERKLEY-This is Kihn's third LP and hopefully it will get some airplay so that he'll become more than the cult artist he is in the Bay Area. The Kihn Band plays music in the same rock'n'roll spirit as Tom Petty but with a little more roll than rock in comparison. Kihn's jangly 12-string Rickenbacker sounds and Byrdish harmonies will hopefully bring radio back to a better period of music. Strongest cuts: "Secret Meetings" with its firey guitar lines, threatening bass drum and yearning vocal is the album's surprise; "Chinatown" and the single "Remember". **



THE CLASH/GIVE 'EM ENOUGH ROPE/
EPIC- Their first American release has them a bit tamer than THE CLASH LP but the sound is better, having been produced by Sandy (BOC) Pearlman. The words are still garbled in that wonderful Ian Hunter English ethnic singing style Joe Strummer uses, but rock'n' roll lyrics have never been as important as the beat and feeling. Besides the Clash sing alot about English problems and we've got our own. But rock they do and they're a powerful band in the Mott The Hoople school of hard rock. Mick Jones is a great guitarist helping The Clash to sound as close to World War III as I want to come.**

DIRTY ANGELS/A&M-Quality pop rock from a band that practically got booed off-stage in S.A. opening for Aerosmith. S.A.'s audience rarely gives a hoot about anything other than the heaviest metal bands (even Springsteen had a tough time selling tickets here) so these guys never got the chance they deserved. But rock tunes like "Buzz Buzz" and warm ballads like "Lonely Heart" along with other high caliber material could gain them the old Rasberries crowd. Worth a listen.**

AXIS/CIRCUS WORLD/RCA-HOLOGRAM-A hard-rock trio made up of drummer Vinny Appice (Carmen's brother), Jay Davis, bassist and lead singer and Danny Johnson, lead guitar and vocalist. Two-thirds of Axis have played in Rick Derringer bands and all are fine musicians but as a band unto themselves they don't say much but they make lotta noise.**



KATE & ANNA MCGARRIGLE/PRONTO
MONTO/WARNERS-These sisters who sing like Canadian angels put out an album every two years or so and I always make a point to buy it. Their combined voices and writing skills always put me in a place where no one else can get to me. Safe and warm. They can make me laugh with clever songs like "Side Of Fries" and "NA CL". They can make me feel wistful with a song like "Bundle Of Sorrow, Bundle Of Joy". You can go to this place if you buy this or any of their other two LPs. They wrote "Heart Like A Wheel" if that helps.**

TIM CURRY/READ MY LIPS/A&M-First Meatloaf makes BAT AT OF HELL which sold millions and was fine if you happen to like watered-down Springsteen. Now Tim Curry, ROCKY HORROR'S Dr. Frankfurter, has made himself an album and it's ok if you like watered-down Bryan Ferry but while Ferry's singer's approach to acting works, Curry's actor's approach to singing doesn't.**

PETER TUSH/BUSH DOCTOR/ROLLING STONES
RECORDS-Tosh's third LP is really good even though you may think Reggae sounds alike. His warm insistent vocals remind me of Pichie Havens at times and Tosh preaches the same inspirational message in his memorable songs. Best cuts: "Den Ha Fe Get A Beaten", "I'm The Toughest" and "Don't Look Back" on which he gets help from the Glimmer Twins.**

AIRWAVES/NEW DAY/A&M-Beach Boys style harmonies, Badfinger pop hooks and enough of their own inventiveness to last more than one album-and that's saying alot these days. Wings may have some competition from this three-man band.**

THE BOOMTOWN RATS/TONIC FOR
THE TROOPS/ENSIGN RECORDS IMP.

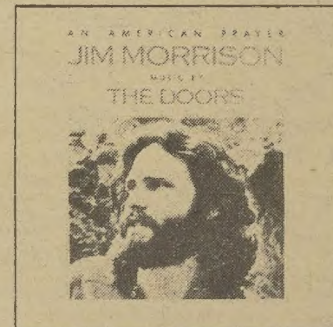
The Boomtown Rats success in England has been widespread. Especially after the release of **TONIC FOR THE TROOPS**. Their musical approach is precise and direct. Bob Geldof creates settings in his songs that anyone can relate to. I hear shades of Kinks, Manfred Mann, Bruce Springsteen and yes, even the Beatles. But there's no stagnation here and they don't dwell on borrowed concepts. The "Rats" have a feeling that is all their own. They deliver with a vigor that is refreshing. **Gary Davenport

SON SEALS/LIVE AND BURNING/ALLIGATOR-
Finally captured on vinyl live. All that's missing is the sweat. Son is probably the best of the younger Chicago bluesmen playing today and if you like hard, tough Chicago-style blues you'd best get it. 'Nuff said.**



GEORGE THOROGOOD AND THE DESTROYERS/
MOVE IT ON OVER/ROUNDER-This guy gets more press lately than President Carter and if Carter could play and sing like Thorogood he'd be around for another term even if he let China take over Disneyland. The Destroyers first album sold more records than practically any in Rounder Record history, even KISS Radio played cuts from it. I really liked that first LP with its energetic traditional rock 'n'roll, hard-edged blues and totally unpretentious quality. But MOVE IT ON OVER is even better and already one of my favorite LPs of the year. Again Thorogood mixes Bo Diddley, Chuck Berry and Elmore James tunes among others into a fine blues-rock concoction that's as potent as anything you'll hear all year. Willie Dixon's "That Same Thing" is delivered with all its natural juices intact, Brownie McGee's "So Much Trouble" is a rocker's delight and Hank Williams' title song gets new life breathed into it. The Destroyers make a pretentious so-called power trio like Axis sound like wimps.**

RUSH/HEMISPHERES/MERCURY-This is disgusting and discouraging. These three gentlemen have musical talent as well as a talent with lyrics. They insist on wasting it by constantly returning to this whompa-whompa-screech-whompa style. Oh, well, who says munchkins are dead, they just sing for Canadian power trios. ****Bruce Smith**



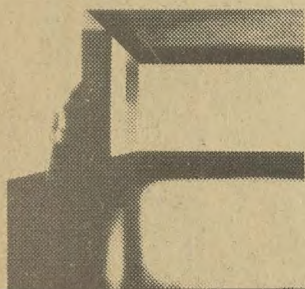
JIM MORRISON/AN AMERICAN PRAYER/ELEKTRA-
Not specifically a Doors album but as close
as Doors fans will ever come to hearing
the album of poetry Morrison always had
wanted to do. The record is meticulously
produced with much love and understanding
for the man and his unique poetry and
vision. Most of the LP is Jim reading
his works alone in the studio while the
rest of the Doors (Manzarek, Krieger
and Denimore) have added backing tracks
of the kind of music no longer heard any-
more. That special friend/blend of chrome,
reptile skin, leather and night. The kind
the shaman used to conjure up and dis-
pense in small doses to his students
while giving his lessons on the madness
of the American Dream.**

record hole



DIRE STRAITS

Includes Down To The Waterline
Setting Me Up/Sultans Of Swing
Wild West End



SUPERMAN THE MOVIE

Original Sound Track
Music Composed And
Conducted By John Williams



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THE DOOBIE BROTHERS Minute By Minute

Includes Here To Love You
What A Fool Believes/Dependin' On You



ROD STEWART Blondes Have More Fun

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Nicolette

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Baby, Don't You Do It/Last In Love



THIRD WORLD Journey to Addis

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Now That We Found Love/Rejoice



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